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that kind of criticism they have a right to look to the graduates of great universities, who ought to be prepared to take their part in the civic life of the community to which they belong."

NOTES

INTERNATIONAL CONGRESS AT DRESDEN

The International Congress of Art Teachers which will convene in Dresden August 11-17 is the fourth in a series of great meetings which have already done much toward promoting art education and uniting in closer relationship art and industry.

The first Congress was held in connection with the Paris Exposition in 1900. The next was held in Berne, Switzerland, in 1904. At this second Congress the number of Americans in attendance had increased from three to thirteen and American influence began to be definitely felt. There the exhibits, which had been prepared most informally and largely at the expense of individual supervisors of art education, commanded great respect and brought much honor to America. At Berne, too, it began to dawn upon those in attendance that here was a movement well worth fostering and one sure to return large interest from investments of time and travel. Here, too, it was realized that the lasting influences of the Congress were not the well-stored notebooks or the public proceedings of the meetings, but rather the permanent friendships formed and the cordial understandings developed as nation met nation in this educational field.

The realization of the benefits to be derived from these Congresses has grown rapidly. There were three Americans present in Paris, thirteen in Berne and over two hundred in London, not counting tourists who attended certain meetings and availed themselves of other privileges.

In the coming Congress the United States has been allotted one-sixth of the entire space for exhibits and ten of the important papers have been invited from Americans. It is hoped that the enrol-

ment of American teachers will exceed three hundred.

It is a matter of much congratulation that at this Congress the United States will be officially represented. This has come about through the action of the Saxon Government in issuing formal invitations to the Government of the United States; therefore, the American Committee, composed of James Frederick Hopkins, Director of the Maryland Institute; John S. Ankeney, Jr., of the University of Missouri; and Ernest A. Batchelder, the well-known craftsman of Pasadena, California, will go properly accredited under the great seal of the United States.

NEW YORK'S SCHOOL ART LEAGUE

Few school organizations can point to a sturdier growth than that displayed by the School Art League of New York City, which has just completed its first year of existence. In this year the League has made itself felt in many different phases of school life, stimulating the pupils in the city work shops by its Brenner Bronze Medal for good craftsmanship, helping teachers of the elementary schools by its lessons in design, interesting high school pupils by its development of industrial art scholarships for the deserving, and aiding parents' associations in their campaigns for school room decoration.

While the League is only a year old, officially, and under its present title, it is a lineal descendant of the Art Committee of the Public Education Association, which was appointed in 1896, and continued for fifteen years in the beneficent work of school room decoration. In this time, the Art Committee spent over \$1,100 for pictures and casts—one gift of \$1,000, alone, being used to decorate Public School 65, Manhattan, as a memorial of Mrs. John L. Wilkie.

In February, 1911, the parent organization agreed, with the officers of the Art Committee, that the time was ripe to organize the Committee as an Art League for a broader campaign than the Committee, as such, could undertake. Mr. John W. Alexander, President of

the National Academy of Design, became President of the League, with Dr. James P. Haney, Director of Art in the High Schools of the city, as chairman of the Executive Committee.

During the past year, the League has been most successful in interesting large groups of teachers and the public in its campaign for art instruction. It has enlisted the co-operation of the New York School of Art and the Women's School of Applied Design, and has placed eight graduates of the industrial art courses of the high schools on scholarships for postgraduate work. It has also co-operated, with the greatest success, in developing close relations between the Metropolitan Museum of Art and the public schools.

In this movement, City Superintendent of Schools, Dr. William H. Maxwell, and Director Edward Robinson, of the Museum, have lent every aid, so that the present calendar of the League offers in attractive form a long list of lectures for teachers and pupils of elementary and high schools in the Museum galleries. Especially interesting among these talks are those given by Dr. Haney as normal lessons in painting, sculpture and architecture, before large audiences of teachers with a class of school children in attendance.

A NEW PROFESSIONAL ORGANIZATION

Through the initiative of Earl Stetson Crawford, DeWitt M. Lockman and C. Montgomery Roosevelt, a new professional organization, the National Association of Portrait Painters, has been formed. The movement has been planned along the lines which have been followed so interestingly by portrait painters in Europe, but until this time never successfully carried on in this country. The object in forming the Society was to promote, as well as hold, the growing interest in portraits produced by painters and sculptors, and to maintain a high standard in this particular branch of art. It is purposed to hold exhibitions annually and in other ways give legitimate publicity to the work of members. The first exhibition

was held in the Reinhardt Galleries, New York, from March 18th to April 6th. In this display fifteen paintings were shown, all of which were genuinely interesting, each painter contributing of his or her best. Among the charter members who were represented were John W. Alexander, Cecilia Beaux, William M. Chase, William Cotton, Brenetta H. Crawford, Earl Stetson Crawford, Howard Gardiner Cushing, Ben Ali Haggin, Victor D. Hecht, Henry S. Hubbell, De Witt M. Lockman, George Luks, Robert MacCameron, S. Montgomery Roosevelt and Robert W. Vonnoh. The Association has become a chapter of the American Federation of Arts.

ART IN PENNSYLVANIA

The Fellowship of the Pennsylvania Academy of the Fine Arts, the membership of which is made up of former students of the Academy, makes a practice of giving a prize each year to the best picture contributed to the Academy's exhibition by a member who has been a regularly registered student in the Academy Schools within ten years. This prize, awarded by vote of the members, was given this year to Richard Blossom Farley for his painting entitled "Sands of Barnegat." The award was announced by Henry J. Thouron, president of the association, at the Artists' Evening when the Fellowship received the members of all the art organizations of Philadelphia in the galleries of the Academy. On this occasion William M. Chase gave an address on "Contemporaneous Art."

The Fellowship has recently sent out its second traveling exhibition. This consists entirely of works of members and goes to the smaller cities and towns of Pennsylvania. It is an exceedingly creditable collection, manifesting, as a whole, freshness of inspiration and at the same time soundness of principle. Among the older artists represented, whose reputations are well established, are William M. Chase and Robert Vonnoh, both instructors in the Academy Schools, while among the younger set may be mentioned Martha Walter, Ever-